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# *New Hampshire* ARCHITECT

JULY  
1952



OFFICIAL PUBLICATION

*New Hampshire Chapter of the American Institute of Architects*



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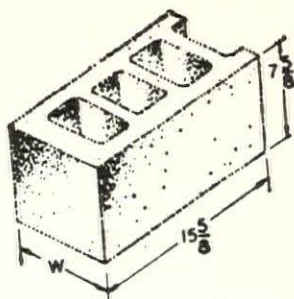
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New Merchants Bank Building, Manchester, N. H.

Photo by Eames Studio, Manchester, N. H.



# THE PRESIDENT SPEAKS

It is good that humans are gregarious by nature. The total amount of fun, pleasure and probably progress, would be greatly reduced if everyone sought solitude for himself. But whenever a number of individuals congregate, as they love to do, for work or play, they indulge in a colossal "disregard of the obvious."

This thought struck me often during the recent A. I. A. Convention in New York. New York itself takes supremacy in its disregard for the obvious, with its millions of people knocking themselves out every day in order to partake of the advantages supposedly conferred by the presence of other humans in greater numbers and in a smaller area than any other place. The Convention, like the City, has become so big that it can hardly bear the burden of its own impedimenta.

On Tuesday of Convention Week, the delegates and their ladies gather in the patio of Lever House to be impressed by the miles of stainless steel, the acres of heat absorbing glass and venetian blinds, and to attend a ceremony. But the public address system fails to raise the noise level quite high enough to drown out traffic noises, so what the ceremony is all about remains a mystery (it's cheating to look at the Program). Then we stuff ourselves into buses for an hour's ride (5 miles) to the Cloisters and President Stanton's Reception. In the heat of that day the buses make efficient mobile ovens.

There are some delightful moments here, absorbing the serenity and beauties of the medieval architecture and works of art, and watching George Nakashimas' small daughter squeal with delight while he receives the Craftsmanship Medal. By this time refreshments are most welcome, and there is the "bar." But even the first arrivals have to fight their way out from the table, spilling drinks as they are jostled by the crowd. All later arrivals except the very last, have to fight their way both in and out.

Such disregard of the obvious is seen in a great many places both in the absence of facilities and in the behavior of crowds. Most coat rooms will hold a sufficient number of coats, but checking or retrieving your coat, is quite a rough and tumble if several other persons have the same idea at the same time.

The more people there are at an elevator or subway entrance, the closer they crowd in, as if determined to make it as difficult as possible for those inside to get out, and utterly unmindful that their own progress is impeded. Any audience gathered in a circle to watch some event always constricts itself into a smaller circle, although it is perfectly obvious that comfort and visibility would be far better if the circle were larger.

Architects can do something about providing facilities in regard to the obvious, by planning separate means of ingress and egress, or single file approach as in cafeterias, or continuous flow instead of "in and out" movement. Why people behave the way they do is more obscure. However it is not necessary for us to delve into an analysis of human nature, and it would be presumptuous if we should try to change it. What we need is *more* examination of the obvious, and *less* elucidation of the obscure.

*Eugene J. Magenan*

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## Officers of A. I. A. Named at Convention

Four new regional directors and a secretary of the American Institute of Architects were elected at the 84th Annual Convention of the architects' national professional society.

The new directors will serve terms of three years, and were elected without contest. They are: Philip D. Creer, Providence, New England District; C. Storrs Barrows, Rochester, New York District; Edgar Berners, Green Bay, Wis., North Central States District; and W. Gordon Jamieson, Denver, Western Mountain District.

Clair W. Ditchy, Detroit, Mich., was re-elected secretary of the organization for the coming year. He had been opposed by Julian E. Berla, Washington, D. C., in the only contest of the organization's annual election.

President Glenn Stanton, Portland, Ore., vice-presidents Kenneth E. Wischmeyer, St. Louis, and Norman J. Schlossman, Chicago, and Treasurer Maurice J. Sullivan, Houston, were re-elected to serve a second year.



## ARCHITEXTOPICS

By Richard Koehler, A.I.A.

### Commencement

With the halls of learning still ringing with advice to the young; it is well that we the calloused heed the voices of advice of serious minded people who ask:

*What, then, is an architect, an engineer, an applied scientist?*

These are honorable names and should have the same ring of sincerity that the names farmer and lumberman enjoy. Because I personally have a perverse sense of humor, I am amused that the professions find it so necessary to "protect the public from imitators" by means of licensing, registering, stamping, whereas the farmer and lumberman are not restrained this way, but do stamp, license and register their stock. Must be a moral hidden there somewhere which escapes me just now. Seriously, the right to call oneself a farmer or lumberman rests upon the shoulders of men who live by engaging profitably in such pursuits; an inefficient farmer soon goes bankrupt. The thought-provoking thing to me is that in many of the professions the reverse thing is true: many are mentally bankrupt yet squeeze a drop of living by the mere virtue of being a part of a profession.

A relief it is to read that these professions are taking-count-of-stock and are asking thought-provoking questions as to where they are going. Vannevar Bush, president of the Carnegie Institution of Washington, Walter Gropius, Chairman of Harvard's Department of Architecture, Graduate School of Design, Dean Pietro Belluschi of M. I. T.'s School of Architecture and Planning have spear-headed opinions in the matter.

The key to incompatibility may be the lack of flexibility mentioned by Mr. Bush, or to produce men who possess intuitive powers of synthesis as stated by Mr. Belluschi, or to find a dynamic means to make ideas visible in our environment as expressed by Mr. Gropius. Whatever the conclusions reached by these and other eminent representatives of a field of activity—it is not enough—it is extremely important that we, the "small-fry," declare an independence from "follow the leader" type thinking and create an opinion that is not the echoing of a present day affectation, important

that we cull the pile of published opinion for the "meat" rather than store up a voluminous vocabulary of smoke-screening.

It is time that we individual members of these professions performed a little soul-searching not alone by immediately forming some "committee to investigate" but by individual interest in one's own destiny.

It bores me to a whimper when so much time is taken up by reminiscing of "those good ole days;" to these I give private wailing walls, but for my part "let the dead bury the dead" and let's roll up our sleeves and 'git a-go-in.' I am appalled with the complete laziness with which groups of people exist. Little wonder that the bizarre, the radical, receive unwarranted attention—those who have exploited the "unusual" have found that it is one method to pull the ever-so-weary minds out of their navel-contemplating occupation. The chest-thumping religious meetings, the cubist's nude walking down stairs backwards, the wail of popular singers, are tributes to a questionable stage of modern culture.

A far greater tribute should be paid the even-going, sound practitioner—but the real problem is how to arouse this stable character to a point where he lends his worthwhile opinions on matters at hand. So long the cry has been "Wolf! Wolf!" that these stable people no longer pay attention. Therefore in opposition to the busy-body pursuits which are constantly before us, it would be well to take first things first, and concentrate on getting at least one problem solved.

Rothschild, the great financier of Europe, when asked by a young English business man how to achieve success replied, "If your mind is spread over many businesses, eliminate all but the one you enjoy, then concentrate with all your heart and mind on this one business—you will be a success."

My appeal is to "the doer" to do some extra-curricular thinking and doing. "Accentuate the positive and eliminate the negative," remember that anti-ulcer song a few years back? By our individual actions in public we will either raise or lower the standard and only as we possess a high standard of morals can we expect to rightfully wear the names of our respected professions.

Can we as individuals answer these questions: *What, then, is an architect, an engineer . . . ?*



# LEONARDO da VINCI AMONG THE WORLD'S GREATEST ARTISTS

*Mona Lisa . . The Last Supper . . Would  
that our small efforts be so remembered.*

Today in our world of left and right, white and black, all men pause, with one common thought, to honor the memory of Leonardo da Vinci. Born April 15, 1452, five hundred years ago; a giant among men, who are measured by their work. Let his memory serve to humble us, in our opinions of our own worth.

As an architect and engineer whose daringly original designs were hundreds of years ahead of his time, Leonardo visualized and built mechanical devices that are the wonders of our 20th century. He understood streamlining and was a master of the laws of aerodynamics. Scientists say that had he had our modern motive power his flying machine would have been successful. The extension ladder, excavators and drag lines, fire bombs, tanks, multiple barrel guns, breech loading cannon, a flying bobbin, such as used in the textile mills of today, these are but a few of his many inventions.

This man of many moods and many interests was also interested in botany and biology, which is said to have developed from his desire for perfection in painting and sculpture. His drawings of muscular structure are still used in anatomy classes today.

In the field of art Leonardo da Vinci excelled, in a period that produced some of the finest paintings and sculptures the world has ever known, he was equalled perhaps, but never surpassed. His paintings showed great perspective, for he was not content with the perfection of line and detail that other artists of the Renaissance achieved. As fine a craftsman in this as any of his contemporaries he pioneered in the reproduction of light and shadow. His superb artistry is preserved also, including his sense of humor, in the numerous drawings of heads, hands, or figures done in silver point or chalk. His drawings of plants and flowers demonstrate a profound knowledge of nature, for the beautiful flowing lines and exquisite detail seem almost alive.

# ANDERSON NICHOLS & CO. STATE'S LARGEST ARCHITECTURAL FIRM

By JAMES BRODIE

Anderson-Nichols & Company of New York, Boston and Concord, is New Hampshire's newest and largest Architectural and Engineering firm.

The Concord Office opened in May, 1951 under the direction of Stewart A. Lyford, in the office of Lyford and Magenau at No. 3 North State Street, then moving to the spacious second floor office of the Page Belting Company on Eastman Street.

Fifty-two architects and engineers are now employed at the Concord Office in the various departments—Architectural, Structural, Plumbing, Heating and Electrical. Of these, fifty are residents of New Hampshire, many of whom are now able to work at their chosen profession in their home State.

Not only Architectural and Engineering problems are tackled by the fast-growing Anderson-Nichols & Company organization. Divisions are established within the company to present a "coordinated technical service to management." These include "Architectural and Engineering" for the design and specifications of new or remodeling projects—involving industrial buildings, power plants, etc. Major plant layouts and material handling problems are also handled by this division.

"Research and Development" provides the engineering service for the research and development of various types of electro-mechanical devices. The assignments usually include the building and testing of one or more prototype models. At the present time, the entire facilities of this division are being utilized on projects for the Governments.

"Commercial Machine Design" provides the engineering service for the design and development of special machines and equipment, primarily for commercial use.

Production Engineering—This division provides the engineering services for development and installation of programs covering a wide range of industrial activities such as plant layout, production methods and process, production control, wage incentives, job evaluation and technical production manuals.

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## THE SIGN IN DESIGN

One has only to travel a few miles along any important highway to realize the importance attached to sign advertising by today's product merchandisers. Too often roadside advertising constitutes a shameful defacement of the natural beauty of our New England landscape. Occasionally, however, we are pleasantly surprised by the sight of a roadside sign which in itself is a thing of beauty. It may be a well-designed, wrought iron silhouette, a well-executed commercial painting or a rustic slab which blends with its rural setting. We recognize by these examples, few though they may be, that it is not impossible for advertising signs to be both eye-attracting and decorative.

Similarly, we note as we travel along our main streets that today's commercial establishments, too often appear to vie with one another in an attempt to display the sign which possesses the most brilliant color, the largest lettering, the greatest number of feet of neon tubing. Unfortunately, it appears that there has been infrequent regard for the integration of the advertising with its architectural background.

Here again, we are occasionally pleasantly surprised to find a sign which has been planned as an element in the design of a building. The architect is surely direct in his responsibility to his commercial client if he does not make the problem of advertising signs a part of his design studies.

Oh yes, we know that the client may say:



"Don't bother with the signs; the Moonoco Gas Company will furnish all the signs I need, and free of charge too." Or he may say: "Joe Neonaldi, my sign man, will take care of the sign; you take care of the building." The architect must convince the client that he cannot properly treat these two aspects of his problem separately. It should not be difficult to accomplish this: just take a stroll with him down Main Street and show him (1) the usual unsatisfactory result of trying to take the sign out of design and (2) the rewarding results which come from making the sign what it is—a part of *design*.

Illustrated are two examples of commercial establishments where the architect treated the sign as an integral part of the design problem.

TRACY AND HILDRETH, *Architects*





## CONSTRUCTION INDUSTRY WILL BENEFIT BY BOOMING BIRTH RATE

The huge element of population that depends upon the construction industry for its livelihood can take great comfort from the booming birth rate in this country, says Thomas S. Holden, president of F. W. Dodge Corporation, construction news and marketing specialists.

Writing in *Architectural Record*, Mr. Holden reviews birth trends in relationship to construction trends, going back to studies he reported in the *Record* 20 years ago.

By means of statistics Mr. Holden establishes that birth rates and construction rates move closely together.

"Population growth is obviously a stimulator of construction demand in a dynamic society like ours," he says. "The 1930-40 decade had a little over half the number of new persons that were added in the previous decade; it had a 58% decrease in number of new non-farm dwelling units and a 38% decrease in total construction volume.

"The 1940-50 decade had a 116% increase over the depression decade in number of new persons added to population; it had a 115% increase in new non-farm dwelling units and a 33% increase in total construction volume.

"These comparisons illustrate an important relationship although they do not provide any mathematical formula for measuring the relationship. Growth is the primary creator of construction demand."

Mr. Holden says that the same relationships were found in a study made for *Architectural Record* in 1932, as to construction trends in fast-growing cities as compared with slow-growing cities, population-wise.

"The immediate building program for wartime and postwar babies," Mr. Holden says, "is a school building program which has already reached boom proportions and promises to continue at boom levels for quite a spell ahead."

He says the school-age population, age five to 17, is expected to move upward from 31.5 million in 1950 to 43.1 million in 1960.

"Just now the elementary schools are booming and they will continue to boom through 1958, perhaps longer if the birth rate holds up. The high school boom will definitely carry

over beyond 1960 and then will come the turn of the colleges," Mr. Holden states.

"Babies do not immediately require new houses," he continues. "But as they grow a little older and acquire little brothers and sisters, their parents are very likely to build on additions or even to move into bigger houses. With prosperity they will want the bigger houses to have more spacious rooms as well as more rooms and to be generally better than the two-bedroom G. I. houses the first babies came home to from the hospitals.

"Along with the schools and the bigger and better houses will come demands for community facilities of all kinds, public and private. Water supply and electric facilities will have to be expanded; neighborhood stores and drive-in shopping centers will increase; public health and recreation facilities, churches and parish houses and Sunday school rooms will be required: In fact, every type of facility for civilized living."

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## STUDENT ARCHITECTS AIDED UNDER WILL OF ROCKPORT WOMAN

SALEM—Most of the \$170,500 estate of Mrs. Antoinette Perrett, of Rockport is to be used for scholarships to students of architecture, it was disclosed with the filing of her will.

Personal effects and furnishings and antiques in her home on South street, Rockport are given to a cousin, Dr. Herbert H. Hill, Glen Ridge, N. J., and his wife. The residue of the estate is placed in trust with the American Institute of Architects, Washington, to be known as the "Carl F. and Marie J. Rehmann Fund" in memory of the widow's parents who lived in Newark, N. J.

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Men are like wines, age souring the bad, and bettering the good.

Cicero.

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He who sees his own faults is too much occupied to see the faults of others.

Arabic Proverb.

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It is just as well to forget your old troubles, for there are a lot more coming.

Anon.







# MERCHANTS BANK BUILDING

## MANCHESTER, N. H.

*Architects*

W. H. JONES & SON, Melrose, Mass.

*Associate*

CARL E. PETERSON, Manchester, N. H.

The new Merchants Bank Building an imposing structure of "Moose-A-Bec" granite and Indiana limestone is an exposition of modern design in architecture and equipment. Actually, the architectural planning was from the inside out. When every detail of interior arrangement to provide the utmost in efficiency and security with maximum effort and convenience for customers had been determined, the exterior just naturally took shape.

It was considered a bold move in Manchester when it was decided to put up this new building on a site which is a short block off from Manchester's main artery—Elm Street. One important advantage of the location is that it provides room for a parking lot adjoining the building, large enough comfortably to accomplish 50 cars. But planning for the

convenience of customers did not stop there. A drive-in window—the first such installation in the State of New Hampshire—is an important feature of the new building. Behind the window of bullet-resistive glass and provided with a two-way speaking system, the teller in the drive-in window has at his fingertips every facility which is provided for the teller inside the bank.

Entrance to the main banking room is through a revolving door and a large entrance lobby. Commercial tellers' windows are at the left, officers' desks and conference rooms at the right, savings tellers' windows across the back. The decorative scheme is one which designers call "restrained modern." Walls, floor coverings and drapes are of soft green, woodwork is matched grain Circassian walnut with rails of satin-finish aluminum. At either



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**American Fidelity Company  
Manchester, New Hampshire**



end of the banking room, the early history of Manchester, rich in folklore, is depicted in a series of basrelief murals. These are by the well-known sculptor, Charles Pizzano, Medford, Mass.

Downstairs from the main banking room, the safe deposit vaults are of the latest and safest design, with large steel doors that are not usually found outside of large cities. The vault door is 16 inches thick, weighs over 17 tons, and is built of torch-resistant steel. More than 47 tons of special steel is buried in the concrete to form a room of 32 x 30 feet. Over one thousand new safe deposit boxes are available and a special vault has also been installed for silver and bulk storage. In addition to the vaults, there are various size meeting rooms for customers, powder and rest rooms, storage and janitor facilities.

The second floor lobby opens upon the Installment Loan Department waiting room, a work space necessary for this department, and private offices. Bookkeeping for the bank is handled in the machine rooms and transit department. A motorized lift connects these departments with the first floor and basement.

The directors' room is panelled with matched walnut, and large doors connect it with the adjoining lounge so that both rooms can be opened into one, for large gatherings. The lounge is separated from the employees' lunch room by the kitchen, which has facilities for both normal employee use and serving of larger groups.

The entire second floor is sound deadened, and lighted with recessed fluorescent fixtures. Walls between work rooms are of metal and removable.

A third floor can be erected if it becomes necessary, since the steel was designed to carry the load. The building is air conditioned throughout.

A brief description of the plumbing, heating, ventilating and air conditioning systems follows:

The building is heated by low pressure steam, generated by a steel tubular boiler of 10,000 square feet capacity, fired by a fully automatic York oil burner, burning No. 5 fuel oil from a 6,000 gallon underground storage tank.

Steam is supplied to recessed convector radiators throughout the building through a

(Continued on Page 14)

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Interior views of New Merchants Bank Building, Manchester, N. H., and the added feature of the Drive-In Window.

Photos by Eric M. Sanford, Manchester, N. H.









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(Continued from Page 11)

two pipe vapor system, vented to atmosphere. The boiler operates on constant pressure, and condensate is returned to the boiler through two duplex electric condensate pumps.

The boiler also supplies steam to the heating coils of the air conditioning system which is comprised of five McQuay air handling and filtering units, and an extensive system of supply and return duct work. The units are equipped with heating and cooling coils to maintain uniform temperatures at all seasons of the year. The air throughout the building is in constant circulation with outside air added proportionately, and steam or chilled water heats or cools the air as required, controlled by a Minneapolis-Honeywell pneumatic temperature control system.

The cooling system utilizes non-toxic Freon 12 in a Chrysler Airtemp sealed-type centrifugal compressor of 75 tons refrigerating capacity. The compressor supplies the cooling medium for a Chrysler shell and tube type water chiller with a capacity of 225 gallons of water per minute at 45° F. The chilled water is then circulated to the various air conditioning units by centrifugal pumps, automatically controlled. In order to conserve the cooling water for the centrifugal compressor, instead of being wasted to the drain, it is piped to a cooling tower on the roof of the building, and after being cooled, is re-used.

The plumbing system comprises eleven public and private toilet and washrooms conveniently located throughout the building, fitted with vitreous china fixtures of the latest design, furnished by the Kohler Company. All water piping throughout is copper and brass. Electric water coolers and drinking fountains are readily accessible in all working areas.

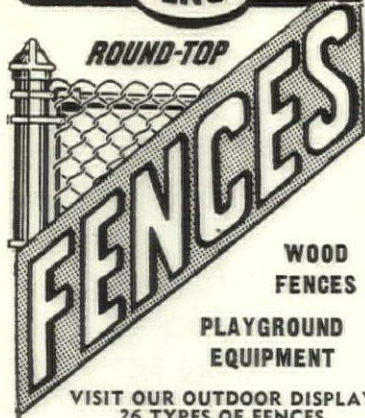
The storage area of the basement floor is protected by a wet-type automatic sprinkler system, with inside and exterior alarms, both water operated and electric. Taken as a whole or in parts, the mechanical systems are a model of modern design, supplying the utmost in comfort, convenience and sanitation to the occupants of this beautiful building. All of the mechanical equipment was furnished and installed by the Alfred G. Stevens Company, Inc., Contractors and Engineers of Manchester.

(Continued on Page 16)



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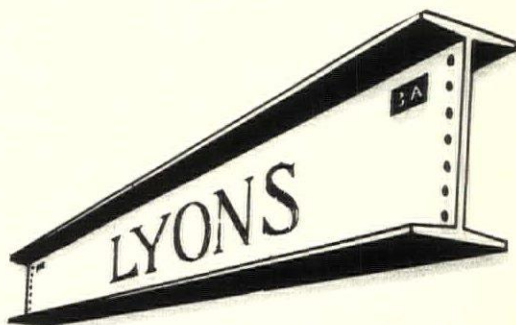
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## Building Material

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(Continued from Page 6)

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*a quotation from JOHN RUSKIN*

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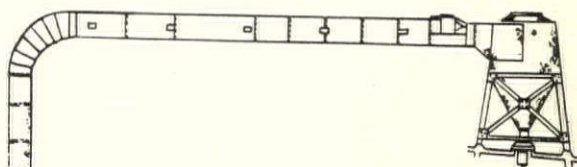
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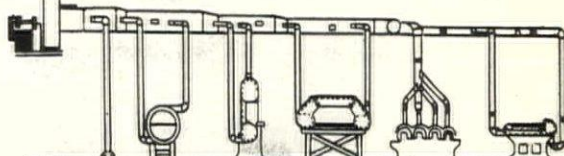
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*You live in a house, you work in a building, you enjoy an hour of relaxation in a theater; wherever the orbit of your life runs you are, if you consider it, framed and buttressed by the hand of the architect. To the setting of your daily activities some architect has given of his skill and imagination in order to make that environment suitable and pleasant for you to do the special task you have to do in it. Wherever you go, wherever you look, be it in the great city or through the quiet countryside, you cannot escape his impress. He is, for good or bad, ubiquitous; his performance inescapable to the order and comfort of your living.*

*How necessary is it then in contemplating the construction of a building to choose a good architect, to recognize the indispensable ingredients that make for goodness.*

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